

The life and times of John X

A youth habilitation group tries to get people moving

Youthhab is a group of people dedicated to getting young people back on the rails. But, as John X's story suggests, things don't always go according to plan and the story points out graphically the kinds of situations which Youthhab is sometimes up against.

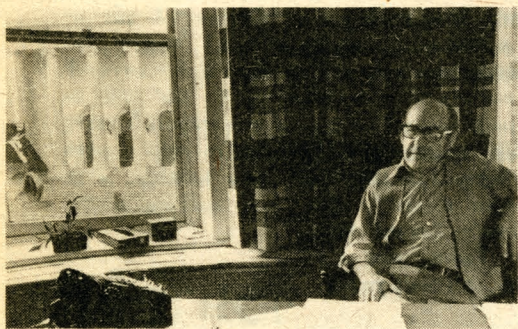
John was referred by a hospital clinic after being weaned off "speed". Despite his failure with five previous jobs, psychological testing revealed that he had a fair amount of motivation and potential. But the only career which appealed to him was one that involved working first hand with other people in a helping capacity.

The trouble was that John said he had only a grade nine education, which is not sufficient for any kind of professional work. However, Youthhab eventually found a course which would give him certification as a registered assistant nurse, with an option to become a full nurse after one more year.

It was soon discovered that John had actually dropped out of school after grade seven. Nonetheless, it was agreed that a tutor should try to bring him up to grade nine standards in the few months available.

In the meantime, John had no means of financial support. Youthhab found him a job as a hockey referee and then as a camp counsellor.

Following a second interview, he was accepted by the nursing school, but on condition that he improve his facial appearance. Youthhab got him a skin specialist to clear up his acne, and a dentist to replace four decayed teeth.



Goldsman

In the end, John failed to report to the nursing course. Youthhab learned that he was in no position to attend classes because he was going to be married and would have to support his wife, her child, and their expected child.

But Youthhab is flexible and they are now trying to get him into a manpower training course.

The Youth Habilitation Project, as the name implies, assists young people between the ages of 14 and 25 (or thereabouts) who, for one reason or another, have been unable to realize their full potential in work, school, recreation or even friendship. Youthhab shows the client his resources and opportunities and, together, they work out a plan to exploit them.

Youthhab is unique in Montreal (and probably Canada), because it has the time, money and energy to put its theory into practice.

Most habilitation agencies must stop short at pointing out the way to personal and vocational development, says project head Dr. Harold Goldsman. "We are unique in the sense that after the prescription is written, we take the responsibility for filling that prescription, and we stay with the client, no matter how long."

The project began last October with Sir George contributing office space, professional and secretarial staff, and materials; this was matched by a grant of \$35,000 from a private source. Another grant under the federal government's Local Initiatives Program made it possible to hire ten people for field and clerical work.

Sir George's Applied Psychology Department initiated Youth Habilitation to provide graduate students with experience and training as part of their master's curriculum.

They wanted a real service situation, and one oriented to psychology rather than psychiatry, Goldsman explains.

Goldsman explains that graduates are normally obliged to intern in a hospital or clinic, but these were typically dominated by psychiatry, thus limiting the student's experience: "In most cases they get considerable experience in personality assessment, but they get only a piece of the person. What happens to that person following the assessment very frequently is unknown to the trainee. He doesn't have the facilities, and neither is it part of his role to follow through with respect to therapy or implementation of a particular set of goals."

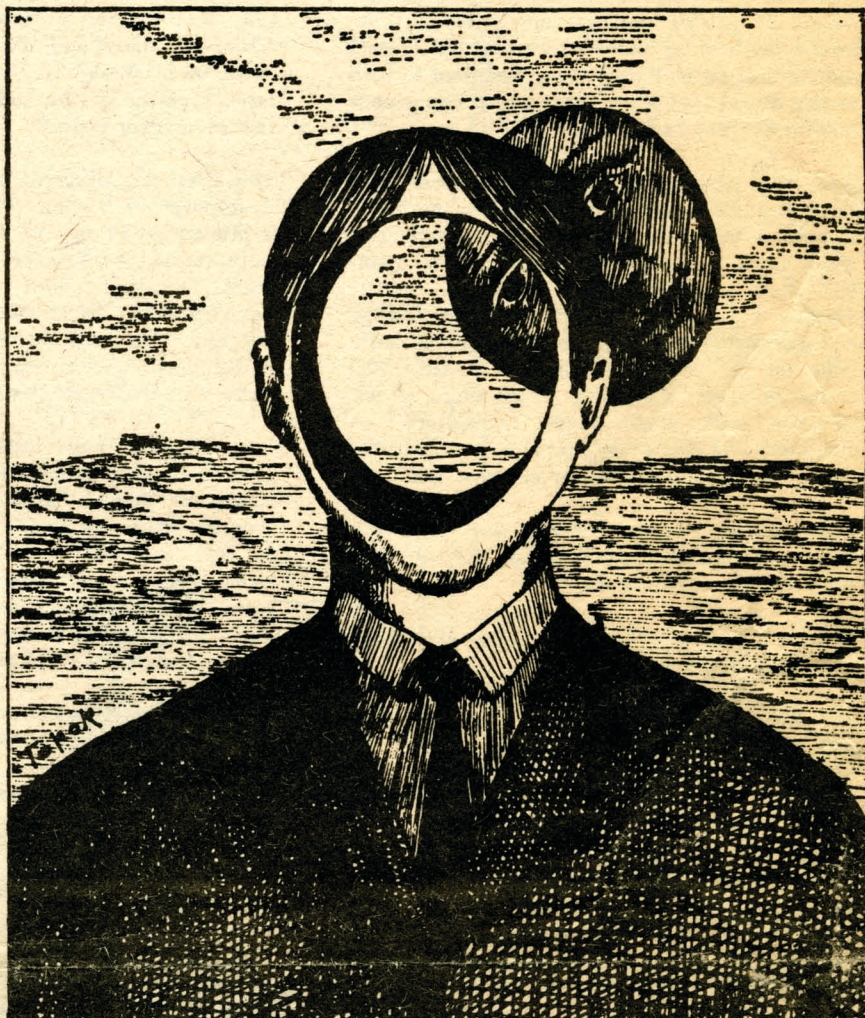
Youthhab is designed to fill the gap. Graduate students will assist professional psychologists (and volunteer experts from other fields) in making a personal habilitation plan, and will follow through with its implementation until set goals are achieved.

Clients are referred to Youthhab by hospitals, schools, community clinics, juvenile court and detention centres.

Staff member Gloria McNamee says: "Most of the kids who come here are looking for something they haven't found . . . they have an idea of what they want to do. We just help them formulate a realistic plan and help them carry it out. If you have grade four education and you want to be an engineer you will need lots of educational upgrading. If this is your dream, we try to put it in reality. Sometimes you overshoot what you're capable of doing."

The first step is a psychodiagnostic assessment. That, says Dr. Goldsman, "is an assessment of the client's personality make-up, his present and potential skills and achievement levels. It's a very complete and comprehensive stock-taking of strengths and weaknesses and potential for growth and development."

Some of this information is collected by means of psychological testing and personal interviews.



The referral agency provides information concerning the client's past. All of this data is used to assemble a realistic "personal development plan".

It is the job of the field workers to implement this plan in the most practical way. They have spent months establishing contacts with industry, schools, recreation and other community groups. And doctors, teachers and company personnel managers have volunteered their services.

It is here, essentially, that Youthhab is different, because it is these people who make it possible for Dr. Goldsman and his staff to see the client through the plan.

"It is not enough to locate a job," Goldsman asserts. "We will do job orientation work for people who haven't worked before. We will follow up their progress on the job very closely and work out with them any problems they have at work."

If they lack skills or need upgrading, Youthhab will try to place them in manpower retraining programs. Volunteer personnel managers offer tips on applying for a job, and often simulate interview situations. Or, if the plan calls for school, they will provide volunteer teachers to assist the client in meeting entrance requirements.

What happens when people really want to do nothing? Gloria McNamee insists "there is lack of motivation if they don't want to do anything. And we try to find something that would interest them in order to build the motivation. We have one person like that. We are trying to figure a way to motivate him in order to have him function normally, rather than do nothing for the rest of his life."

Sometimes, she says, it's only a lack of confidence blocking development. But she agrees that there are a few people who don't need a helping hand as much as a swift kick into the real world. And, she says, "we give them that"

"We are unique in the sense that after the prescription is written, we take the responsibility for filling that prescription, and we stay with the client, no matter how long."

Theatre I keeps on bussin' after other groups have quit... on \$5.00 a week

Theatre I has only ten members, but perhaps that's a good thing. Ten fit well in a six-seat bus. The bus is no stage prop: it's the group's means of getting across Canada on a four-month performing tour starting October 1. And they're booked so tightly (they even had to turn people down) that it's of paramount importance that the bus play its role well.

And what about the actors? Their sheer hard work and achievements to date make the tour's success a safe bet. But work is the operative word. Until this past May, most of the members had a full slate of activities outside Theatre I - studying theatre at Sir George and elsewhere, holding down jobs or doing both. And for its members, Theatre I isn't just acting in plays, it's acting as directors, public relations staff, stage hands, translators, accountants and everything else that in a 'normal' theatre company is handled by someone else.

Unsubsidized, they're working for love, not money. In fact, if all goes well on the trip, they never will have had it so good.

Wherever they go, they'll get room and board plus five dollars a week.

The group is young, having started in 1968, and so are its members, aged 20 to 25. Repertory theatre is their interest and they feel there's precious little of it in Canada. They consider themselves professionals, even though not all of them plan to finish their formal theatre studies and despite the lack of such accoutrements as Actors' Equity. Their belief that a company of actors could well do without the \$200 - a-head union membership led them to part from their original director.

If experience is the great teacher, they're certainly well on their way to being considered well schooled in their craft. In the last four years they've performed extensively in Montreal, toured Ontario universities and won several awards in Dominion Drama Festivals, both regionally and nationally. But perhaps the most interesting and valuable experience, as Rika Ruebsiit related it, was a European tour last summer. In addition to broadening their audiences, the trip gave them a chance to see how their European counterparts operate.

The trip was the inspiration of Piotr Borkowicz, now the group's *chef* and "source of energy". He drummed up contacts in France; and with the help of his father who still lives in Poland, advance bookings were scheduled. Still, it wasn't all beer and skittles. Rika recalled a frustrating but instructive first few days in Paris, where they weren't booked but were determined to scrounge up an audience and a place to perform. They pounded the streets for days, with little cooperation at first. "People kept giving us the wrong directions, but I don't know if it was deliberate," she mused. Still in the end they managed to perform to a pretty responsive audience in Cité Universitaire, even though to add to their difficulties one of the actresses came down with pleurisy at the outset.

Audiences proved to be one of the major differences between the European and North American theatre scene. They played in Brittany and Poland to packed houses and were wined and dined and accommodated like celebrities, even though in the case of Poland, a large segment of the audience understood neither French nor English.

Obstacles of a different sort cropped up during a stopover in Vienna. They wanted to attend a production at one of the major theatres but were refused admittance because of their blue jeans. "We didn't have room in our packs for fancy clothes," explained Rika, "and when we suggested that we'd be happy just to get a look at the theatre during the day when no one was there, we were refused that, too."

The company found themselves victims of circumstance at a festival in Munich. They were scheduled directly after a group from Los Angeles whose big drawing card (and apparently only one) was that they performed in the nude. "Because we were the only other group from North America and because our plays dealt with similar things, critics unfortunately made comparisons," Rika said.

As far as she is concerned Poland is way ahead of other European countries and North America in its theatre, in terms of output, reception by the public, and support of the government. She thinks it's high time Canada loosened the purse strings, so that actors could make their livings acting. As it was, the trip cost each actor approximately \$350.

Operating on a shoestring has its ups and downs. Lack of money means they can't afford to pay the royalties necessary to perform Canadian plays, as they would like to do. And though they've doubtless achieved an impressive variety in their repertoire, spanning the centuries from Renaissance to modern; there are certain limitations imposed by having, for instance, only three female actors. The lack of hierarchy whereby anyone in the group who wants to direct a play has the opportunity to do so demands a certain amount of self-discipline. As Rika put it, "There's no institutional aura of respect for the director when he's your age or younger - you respect him only as much as you respect yourself." So there have been occasional chaotic rehearsals where no one got down to brass tacks.

Yet the same apparent drawbacks can be beneficial. The kind of person who can take Theatre I's hard slog with little or no material reward is bound to have the strong commitment necessary for the group's success. And although "actors are egotistical and don't like to get their hands dirty," Rika observes, "they have to here. I think it's a good thing to be familiar with all the aspects of the production." She does admit personal relief, however, at no longer having to spend precious time making costumes since the arrival of a non-acting stage manager who's an efficient seamstress.

Sparse remuneration can simplify recruiting, as it did this summer when they were looking



for a mechanic to keep the bus in line on the upcoming excursion.

Christopher Marlowe's "Doctor Faustus"

The description of the job alone in the ads they posted - room and board plus \$5 a week for four months - effectively screened out the faint of heart (as well as anyone having a job, girlfriend, school or any other commitment). In the end, only one person applied. He got the job, and, if his great zeal in tinkering with the bus so far is any indication, promises to work out well.

Another benefit of their democratic set-up is that it makes possible the rather exciting collaboration that translating the *Little Theatre of the Green Goose* involved. Piotr Borkowicz obtained the manuscript from playwright Galczyński's widow and translated from the Polish into literal English. Then the rest of the crew transformed the literal into suitable idiomatic dialogue. This first English translation of a poet who is a household word in Poland has aroused considerable interest. They're hopeful about obtaining the rights, which would enable them to make a more widespread contribution to theatre.

Meanwhile, an older ambition, to use SGWU's D.B. Clarke Theatre, is being realized this week. In addition to "Green Goose", their presentations include Marlowe's *Doctor Faustus*, Brecht's *The Measures Taken*, and A.A. Milne's *Man in the Bowler Hat*. (see back page)

Once they've reached Vancouver, the bus willing, they plan to rent a house and settle down to work on further plays, interspersed with performances in schools, etc. Hopefully they can make a go of it with the help of an LIP grant and through performances, rather than working in a salmon cannery.

"Actors are egotistical and don't like to get their hands dirty, but they have to here."

Vacancies

Secretary to the Vice-Principal - Administration and Finance - SYX

Bilingual young woman, with good organizational capabilities, ability to prepare own correspondence in English and French.

Departmental Secretary - Personnel - SY4

Bilingual secretary, shorthand with fast accurate typing - ability to meet the public and enjoy working with a minimum of supervision on numerous Personnel assignments.

Phone Nelson Gibeau for an interview at local 4521.

Secretary of the Protestant Committee of the Superior Council of Education

Duties

To act as Secretary to the Committee, prepare minutes, handle correspondence and prepare reports; arrange meetings of the Committee and its subcommittees; serve as

liaison officer with the Secretariat of the Superior Council, with the Associate Deputy Minister of Education (Protestant) and officers of his department, with Protestant schools and administrators, etc.

Qualifications

Should include a background of knowledge and experience in education in Quebec, including successful administrative experience at a senior level. Bilingualism is essential.

Remuneration

\$15,600 - \$19,000 range, depending upon qua-

fications and experience.

Location

Superior Council offices, Quebec City.

Please apply in first instance to

William Munroe, Chairman, Protestant Committee, 50 Lorne Avenue, Granby, Quebec.

To be sure of consideration, the application should be made by October 6, 1972



Flik-flak

Winners have been announced in Sir George Williams University's Fourth Canadian Student Film Festival.

The Norman McLaren Award for the best over-all film went to Neil Affleck, Montreal Museum of Fine Arts' School of Art and Design, for his animated "Hands".

In the 16mm category, first prize scenario went to Veronica Soul, McGill, for "How the Hell Are You?"; first prize documentary to Steve Shaw, Ryerson, for "Don't You Ever Say Goodbye"; first prize animation to Janit Perlman, MMFA School of Art and Design, for "Comic Strip".

In the 8mm section first prize winners were David Cyr, Vanier College, for "Necrophile" (scenario); Kathy Goldsmith, Loyola, for "6 a.m. to 6 p.m." (documentary); and David Austin, St. George's School, Vancouver, for "The Slide" (animation).

Winners, chosen from over 200 entries to the Conservatory of Cinematographic Art, shared \$10,000 in prizes donated by Famous Players. At last Sunday's screening of the best films, fidgety audiences expressed displeasure at some overlong treatments. One of last year's animation winners, re-titled and copyright, again took a prize this year.

Merger mumbles

Principal John O'Brien came to H-110 Monday to sell faculty and staff on the latest version of merger with Loyola. He met with little opposition.

The current document (*Issues & Events* September 22) has his blessing because it would "stabilize and consolidate" English language higher education in Montreal, providing flexibility in a period of falling enrolments. Boards of both institutions are anxious to approve September 1973 merger at their mid-October meetings. No decision has been made on the new name, and so far there are no leading contenders.

The science structure of the new University (honours and graduate offerings exclusively at the present Sir George) was explained as being a way of avoiding "undue duplication beyond a certain point to run two programs," especially in the expensive science area. The choice Loyola has made is to maintain a joint arts and science operation in a single Faculty offering interdisciplinary options, the Principal said.

"In a sense, the Arts Faculty is touched very little by all these proposals," O'Brien continued, where as Commerce and Engineering now are being asked to sit down and hammer out new entities.

The merger document makes no claim to be definitive, but rather sets up a general model. How fixed is that model, the Principal was asked. It is open to criticism, he said, but as it represents a delicate balancing of concessions by both sides "it won't be easy to make major changes without the whole thing falling apart."

"And that may not be a bad thing," shot up English prof Henry Beissel. He spoke of the "nightmare possibility of one day teaching at some D'Arcy McGee University without faculty having been consulted in the decision-making." Faculty participation was the stage now arrived at, O'Brien countered, previous negotiations having been regrettably but inevitably confidential. There will be room for a variety of input and influence before both boards approve the document, one and all were assured.

Faculty Workers Unite!

All you academic sloggers whose heavy work-weeks have so far gone unappreciated can find cheer in the fact that recent studies, carried out by equally hard slogging academics, show that most of you put in something over a fifty hour week.

From September to May that is.

The Paper (letters), September 18:

I ran on a platform of Snoopies reform and won.

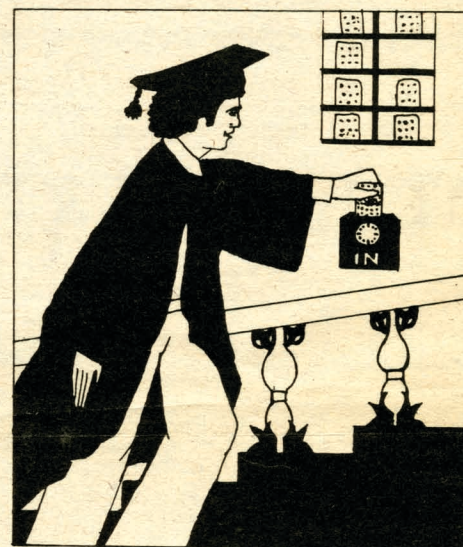
Wayne Gray

Some chicken. . .some neck!

The Ontario Council of Universities report *The Ten O'Clock Scholar? What a Professor Does For His Pay* found that the average faculty member spent 40 per cent of his time in teaching and preparation, 33 per cent of it in research and scholarly activities, 22 per cent of it on administration business and five per cent on "professional activities".

The academic authors of the report - intended to clear away popular misgiving about how faculty really spend their time - found that in a calendar year academics still put in an average of over forty hours a week.

British academics, have an even tougher time of it, if our sources are to be believed. It's not all tea and sherry breaks, according to the Committee of Vice Chancellors and Principals, who found that the British academic spends on average over 50 hours per week for almost the entire year.



The Association of Commonwealth Universities corroborates this with its findings concerning British endurance: 50.5 hours per week over a 47 week period.

But Canadian academics can relax because the Commonwealth Association report trails off on a sinister note concerning time allocation: Sixteen percent of their weekly time is spent on what the report calls, "unallocable internal time".

Ph.D.: Take orally

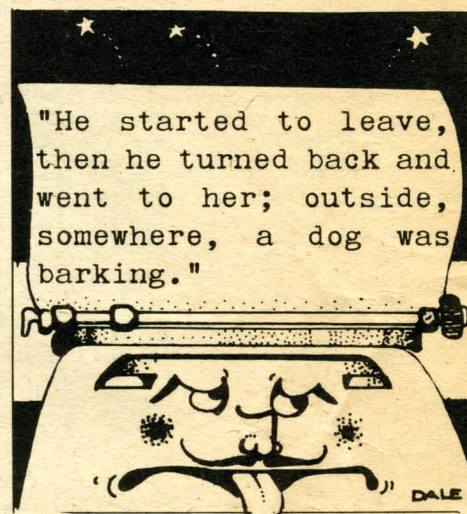
The oral examination of *Mr. Sinh Lequoc* will take place on Thursday, October 12, 1972 at 2:00 p.m. in the Conference Room at 1420 Sherbrooke St. The title of his thesis is "Hybrid Fluidic Heading References System and the Control of Systems with Time Delay."

Copies of his curriculum vitae and abstract are available from the Office of the Dean of Graduate Studies.

The oral examination of *Mr. Huy K. Ha* will take place on Friday, October 13 at 2:00 p.m. in the Conference Room at 1420 Sherbrooke Street. The title of his thesis is "Analysis of Three-Dimensional Orthotropic Sandwich Plate Structures by Finite Element Method".

Copies of his curriculum vitae and abstract

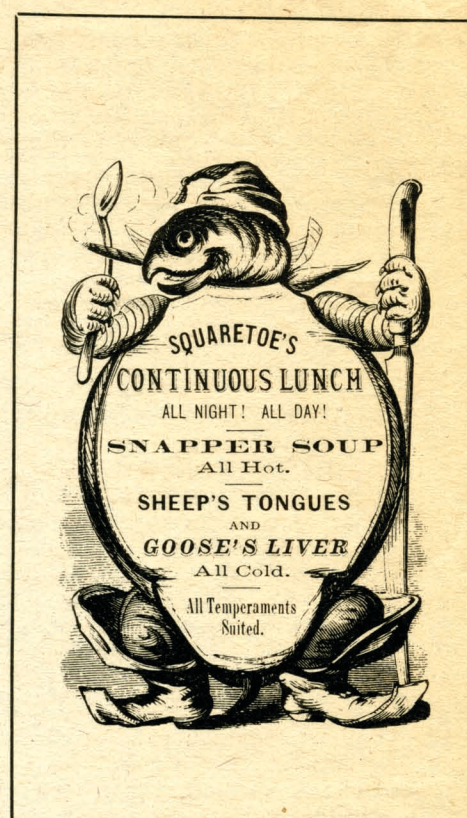
are available from the Office of the Dean of Graduate Studies.



Classroom carnage

Your benevolent administration asks those who smoke to avoid doing so in the lecture rooms. It is hoped that this will reduce the number of dead cigarets with their limp and tattered bodies currently strewn about and reduce at the same time incidence of lung cancer originating from classroom puffing.

Also the administration announces with some pride that it now has adequate facilities to handle the multitude of garbage originating in the lecture rooms, and invites their abundant and perpetual use.



April showers?

At its first meeting September 25, the University Council on Student Life decided to approach the Principal to refurbish Birks Hall. UCSL would like a small shower-locker room set-up to make the hall usable for intermural sports.

Bird lovers of all ages are well advised to take in Theatre I's staging of "Little Theatre of the Green Goose". Unflappable types less inclined to get into birds can look to such alternatives as "The Measures Taken", "Doctor Faustus" and "The Man in the Bowler Hat". For times, see Theatre I notices below.



SGWU THIS WEEK

Photos and notices of coming events should be in by Wednesday noon for Thursday publication (basement, 2145 Mackay) or call Maryse Perraud, 879-2823.

thursday 28

CONSERVATORY OF CINEMATOGRAPHIC ART: "A Big Hand for the Little Lady" (Fielder Cook, 1966) with Henry Fonda, Joanne Woodward and Jason Robards at 7 p.m.; "The Ballad of Cable Hogue" (Sam Peckinpah, 1970) with Jason Robards, Stella Stevens and David Warner at 9 p.m. in H-110; 50¢ students, 75¢ non-students.
ARTS & SCIENCE STUDENTS: "Septemberfest" 3 p.m. - 1 a.m. on the mezzanine and outdoor concrete campus; 4 beers for \$1, free food for 800 (a best buy).
THEATRE I: Marlowe's "Doctor Faustus" in D. B. Clarke Theatre at 8:30 p.m.; \$1 students, \$2 non-students.
KARMA COFFEE HOUSE: Folk singer Mike Allen at 1476 Crescent St., 9 p.m.
UKRAINIAN SOCIETY: Meeting at 4 p.m. in H-631.
DAY STUDENTS' ASSOCIATION: "Broken Blossoms" (D.W. Griffith) at 3:30 p.m. in H-110; free.

friday 29

CONSERVATORY OF CINEMATOGRAPHIC ART: "The Texas Rangers" (King Vidor, 1936) with Fred MacMurray, Jack Oakie and Jean Parker at 7 p.m.; "Paint Your Wagon" (Joshua Logan, 1969) with Clint Eastwood, Jean Seberg and Lee Marvin at 9 p.m. in H-110; 50¢ students, 75¢ non-students.
PHILOSOPHY COUNCIL: Meeting 9:30 a.m. in H-769.
UNIVERSITY COUNCIL: Meeting at 2 p.m. in H-769.
WORLD FEDERALISTS: Rev. N. Hillyer speaks on "World Development and Revision of the United Nations Charter" at 8 p.m. in H-820.
THEATRE I: "The Measures Taken" and "Little Theatre of the Green Goose" in D. B. Clarke Theatre at 8:30 p.m.; \$1 students, \$2 non-students.
KARMA COFFEE HOUSE: Folk singer Mike Allen at 1476 Crescent St., 9 p.m.
GALLERIES: Exhibition of works by grad students Katherine Bonathon, Vivian Corran, Nancy D. Herbert, Hannah Hyams, Kaethe Lawn and Leslie Takach, until October 16.
SCIENCE STUDENTS' ASSOCIATION: "What do you say to a Naked Lady" at 2 and 4 p.m. in H-110; 99¢.
INDIAN SOCIETY: Meeting at 2 p.m. in H-427.
STUDENT INTERNATIONAL TRANSCENDENTAL MEDITATION SOCIETY: Meeting at 1 p.m. in H-429.
BLACK STUDENTS UNION: Meeting at 2 p.m. in H-420.

saturday 30

CONSERVATORY OF CINEMATOGRAPHIC ART: "Nevada Smith" (Henry Hathaway, 1966) with Steve McQueen, Karl Malden and Raf Vallone at 7 p.m.; "The Sons of Katie Elder" (Henry Hathaway, 1965) with John Wayne, Dean

Martin and Earl Holliman at 9:30 p.m. in H-110; 50¢ students, 75¢ non-students.
GUIANESE SOCIETY: Meeting at 2 p.m. in H-511.
FOOTBALL: Bishop's vs Sir George at Verdun Stadium, 4200 LaSalle Blvd., 2 p.m.; general admission \$2, students \$1.
KARMA COFFEE HOUSE: Folk singer Mike Allen at 1476 Crescent St., 9 p.m.
THEATRE I: Children's matinee with "Man in the Bowler Hat" and parts of "Little Theatre of the Green Goose" in D. B. Clarke Theatre at 2 p.m.; general admission \$1, children 50¢. Marlowe's "Doctor Faustus" at 6 p.m.; \$1 students, \$2 non-students.

sunday 1

CONSERVATORY OF CINEMATOGRAPHIC ART: "Ride the High Country" (Sam Peckinpah, 1962) with Joel McCrea, Randolph Scott and Mariette Hartley at 7 p.m.; "How the West was Won" (John Ford, George Marshall and Henry Hathaway, 1963) with James Stewart, Debbie Reynolds and Carroll Baker at 9 p.m. in H-110; 50¢ students, 75¢ non-students.
THEATRE I: Children's matinee with "Man in the Bowler Hat" and part of "Little Theatre of the Green Goose" in D. B. Clarke Theatre at 2 p.m.; general admission \$1, children 50¢. "Doctor Faustus" at 9 p.m.; \$1 students, \$2 non-students.

monday 2

PHILOSOPHY CLUB: Kurt Baler U. of Pittsburgh, speaks on "Collective Responsibility" at 4 p.m. in H-420.
SOCIOLOGY STUDENTS UNION: Meeting at 5 p.m. in E-210.
BLACK STUDENTS UNION: Meeting at 4 p.m. in H-635.

tuesday 3

DAY STUDENTS' ASSOCIATION: "The Misfits" (John Huston, 1961) with Clark Gable, Marilyn Monroe and Montgomery Clift at 2 p.m. in H-110; free.
GEORGIAN SKYDIVERS: Meeting at 6 p.m. in H-615.

wednesday 4

SOCIOLOGY STUDENTS UNION: Guest speaker Harry Magdoff on "What the American Ruling Class is Up To" at 4 p.m. in H-110.
SOCCER: Loyola vs Sir George at Kent Park (Kent & Cote des Neiges), 4 p.m.

thursday 5

CONSERVATORY OF CINEMATOGRAPHIC ART: "A Panoramic view of the Brazilian Cinema", feature-length documentary by the Instituto Nacional de Cinema (Portuguese with Engl. subt.) at 7 p.m.; "A Compadecida" (George Jonas 1969) with Regina Duarte, Armando Bogus and Filipe Carone at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

friday 6

ARTS FACULTY COUNCIL: Meeting at 2 p.m. in H-769.
CONSERVATORY OF CINEMATOGRAPHIC ART: "O Pagador de Promessas" (Portuguese with Engl. subt.) (Anselmo Duarte, 1962) with Leonardo Vilar, Gloria Meneses and Norma Bengell at 7 p.m.; "A Culpa" (Portuguese with Engl. subt.) (Domingos de Oliveira, 1969) with Dina Sfat, Paulo José and Nelson Xavier at 9 p.m. in H-110; 50¢ students, 75¢ non-students.

saturday 7

SOCCER: Bishop's vs Sir George at Kent Park (Kent & Cote des Neiges), 2 p.m.
FOOTBALL: McGill vs Sir George at McGill Stadium, 2 p.m.
CONSERVATORY OF CINEMATOGRAPHIC ART: "Azylo Muíto Louco" (Portuguese with Engl. subt.) (Nelson Pereira dos Santos, 1970) with Nildo Parente and Isabel Ribeiro at 7 p.m.; "Macunaima" (Portuguese with Engl. subt.) (Joaquim Pedro de Andrade, 1969) with Dina Sfat, Paulo José and Grande Otello at 9 p.m. in H-110; 50¢ students, 75¢ non-students.
GEORGIAN HELLENIC ASSOCIATION: Meeting at 6 p.m. in H-420.

ISSUES & EVENTS

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